



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

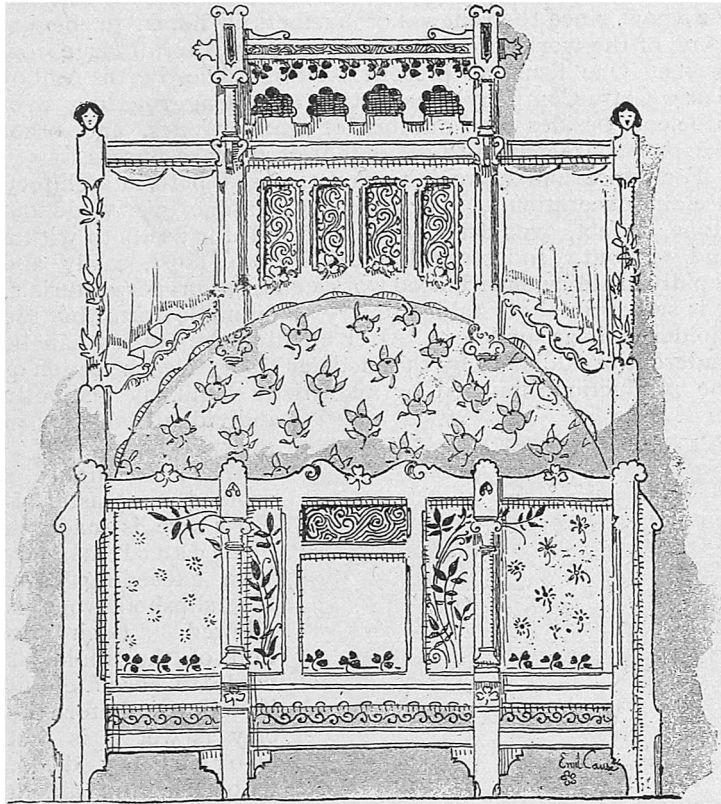
We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

isolation of people by small-pox and other diseases that scourged humanity down to a period not exceeding thirty years back, were to a large extent due to the blood-poisoning and blood-impooverishing produced by sleeping in the living graves known as canopied beds. Happily the reawakened intelligence of mankind has done away with these monstrosities, and beds are now almost universally constructed without canopies or draperies that will in any degree interfere with the health of the sleepers.

What we have said regarding the wardrobe applies with even greater force to the designs of the beds given herewith. The architectural structure is made a prominent feature, the panel work boldly asserting itself, and the design in each case clearly defining its purpose. The ornament, whether



PROJECT FOR A BED. BY EMILE CAUSÉ.

painted or carved, is in strict subordination to the general design, the whole presenting a most pleasing appearance.

In a sleeping-room light-colored oak, rosewood, lemon-wood, birch and maple are most desirable. The box has excellent qualities for fine sculpture, and with inlays of marquetry in ivory or dark wood it has a rich and harmonious appearance. We can increase the effect of the sculpture, or painted decoration, or marquetry, by gilding the field of the design which emphasizes the decoration.

The fourth design shows a headpiece of unusual construction, the panels being filled either with painted tapestry or real curtains, artistically embroidered. It will be noted that we have dispensed with the use of overhanging curtains and canopies in obedience to the requirements of a more hygienic era than hitherto prevailed in bed furnishings.

The light color of these woods harmonizes most effectually with gold. Inlaid work should be executed on the natural surface of the wood, otherwise the finest designs will have no effect. Pyrography gives very original effects in decorating a piece of furniture, because the simplicity of the method gives a rich appearance; but the use of this method should not be abused. Wood may be decorated with finely-painted tapestry filling the panels, or with colored embroidery with flowers and other ornaments painted on the upright posts. Panels may be also in painted wood. Panels in Chinese lacquer, with floral decorations on a sombre ground and the use of brass, copper and other metals, or the application of china in light colors, give a fine appearance and are in the highest style of decoration. In this way ingenuity and common sense will construct the most cheerful fancies, but it is my intention in this article to show more how the imagina-

tion works than to write about the manufacture of furnishings. I think the artistic character of furniture would be more charming and beautiful if the people who produced same would do as the grand seigneurs of the Middle Ages did: they went to see the artist first and explained what they would like to have before they ordered it, so it is easy to understand why the workmanship of that period is very seldom vulgar and commonplace.

WOOD-PULP MOSAICS.

A PROCESS has lately been invented in Germany for manufacturing floor mosaics from wood-pulp. It is claimed that this process is distinguished from the known processes of manufacturing sectional or mosaic floors by reason of the fact that the sections made according to it are not liable to any change of temperature, and are, nevertheless, not like stone, but similar to wood in all essential qualities. Consul Stern, of Bamberg, says that the process is as follows:—Several particles of wood, such as sawdust, fine shavings, etc., are soaked in a mixture of shellac and alcohol, so that the pores of the wood are penetrated and thoroughly dried. A cement, consisting of fresh cheese whey and slacked lime, is then prepared. This cement is thinned with water, and then mixed thoroughly with the already dry wood particles in such a way that the consistency of the mass is uniform. Particular care is taken to render the cement as thin as possible, so that it will distribute itself easily and uniformly, and enclose each particle of wood as perfectly as the shellac solution. The mixture thus produced is allowed to dry until it is only moist, not thoroughly dry as before, for in the latter case the curd would lose its cohesive power. The moist pulp is then put into heated mosaic molds of the desired shape and size, and in these forms placed under the press. As a result of the heat the shellac softens, regaining its adhesive powers, and the curd cement hardens rapidly, so that both of the substances, the shellac as well as the cement, unite under the pressure so perfectly with the wood particles that the wood mass resulting may, within a few minutes, be taken out of the molds without losing the form received. After the cooling process and complete hardening, these mosaics, it is claimed, are far less susceptible to any change of temperature or moisture than any natural wood. It is necessary that the use of every other ingredient, especially if of an oily or fatty character, should be avoided in this compound, as otherwise the close union of the shellac with the curd cement would be retarded or even prevented. Wood-pulp for the manufacture of multi-colored mosaics is prepared in the following manner:—The particles of different varieties of wood are put through the process separately, so that the natural color of the wood itself is brought into prominence. Dyes dissolved in alcohol are mixed with the shellac solution before the wood particles are coated. The wood particles are first colored with dyes dissolved in water, and allowed to dry well before the coating with the shellac solution. For simple floors it suffices to manufacture mosaics of different colors, changing them at pleasure, so as to form a variety of patterns. The manufacture of pattern or fancy wood mosaics is proceeded with as follows:—Pattern molds of the required design, divided into fields and figures, are fitted into the plain mold; each section of the design is filled with the wood-pulp dyed as before described, and the pattern mold removed, after which the whole, thus freely outlined, is subjected to heat and air pressure as before mentioned, the result being perfect vari-colored fancy mosaic. This wood mosaic, in spite of its hardness and resisting qualities, still retains all the essential properties of wood, being thus particularly well adapted for use as floor covers in living-rooms and similar purposes.

DECORATIVE NOTE.

IT is not meant to suggest for a moment that Japanese ornament is in every way perfect: it lacks qualities indispensable to any really dignified and noble style of design; but in the mere treatment of natural form as naturally as possible and yet ornamentally, there is probably more to be learnt from Japan than from any other source.